

A MAGAZINE FOR WRITERS • EDITORS • AND • PUBLISHERS •

THE Quill

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By John E. Allen

Vol. XXIII « » OCTOBER, 1935 « » No. 10

THE QUILL

A Magazine for Writers, Editors and Publishers

FOUNDED 1912



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AT DEADLINE

By R. L. P.

THIS month's issue of THE QUILL covers a lot of territory—in more ways than one.

The subject matter, as you perceive, covers a variety of topics. Geographically, the men contributing the articles hail from an almost equal variety of points.

From New York City comes Fred Wittner's bare-handed discussion of ghost writers and also William P. Reed's biographical article on Karl von Wiegand, noted foreign correspondent now in Addis Ababa. From Brooklyn comes John E. Allen's third and final (for the present at least) article on newspaper make-up, headlines and body type.

We called on Robert E. Segal, lately of Cincinnati and now of Chillicothe, Ohio, for the interesting personal experience article that he contributes. From out Algona, Iowa, way comes Russell Waller's account of the way two young Iowa publisher-competitors solved their problems.

Up from the Southland (Athens, Georgia) comes Prof. John E. Drewry's article on *Vanity Fair*, thereby continuing our series of articles on leading American magazines.

Yes, sir, THE QUILL gets around!

WE'VE been hearing for some time that newspaper comics presented a problem to parents. Now we have had it brought home to us.

Three-and-a-half-year-old likes the funnies. He spreads them out on the floor, parks on his tummy and asks Daddy or Mama to read them to him. Well, if you follow the funnies at all, you can appreciate the problem.

Melodrama! Gangsters with steel-jawed Dick Tracys and Dan Dunns giving an eye for an eye and a tooth for a tooth! Giants! Slinky-eyed villains! Illiterate balloons! Whams! Pows! Biffs! Bangs!

Dad manages, with quite a little purging and improvising, to get the funnies read with what he figures to be as little of harmful nature as possible. Harrison Cady's "Peter Rabbit," by the way, seems to interest three-and-a-half-year-old more than any other funny and requires scarcely no manipulation or invention on the part of Dad.

It's not going to be so long though (Gee, how they grow!) until the boy will be reading for himself. Then what should we do? You other Dads—cooperation!

Just so you won't get us wrong,

(Continued on page 4)



Fred Wittner

THIS is the season of the ghosts! It began with the World Series, as it does every year, and now advances with football coaches "revealing" their systems and selecting winners in advance.

It finds Joe Louis writing his life story; Helen Wills and Bill Tilden "explaining" what is wrong with the Davis Cup Team and Sam Parks, Jr., telling how to play winning golf.

THIS is the season when a newspaper publisher who shrieks that the freedom of the press is being emasculated because his staff wants a minimum salary of \$40 a week, will pay \$500 for the privilege of printing a champion's name over an article written by one of his menials.

This is the daffy season when columns of tripe are run next to reading matter, when articles so vapid that they couldn't get by the copydesk spike without the adornment of these "bylines" are placed above legitimate, well-written stories.

No denunciation is intended of the athlete or coach who actually makes an effort to double as a reporter or expert, turns out his own copy and goes through the same routine as the men who earn their living at it. But can there be any justification for the practice so common today, whereby an athletic luminary signs a contract for a series of articles and then does nothing further, with the possible exception of condescending to read them when they appear—if he can read? It would be interesting to know exactly how newspapers that have been tightening up all along the line explain this loophole in their stringent budgets. Can it be that the public, still undeceived by the merit of these ghost-

Here Come the Ghosts!

By FRED WITTNER

written pieces of wisdom, actually demand names over their articles?

FOR the benefit of those unacquainted with the "ghost" phase of newspaper work, a thumbnail picture of how it works is in order.

The head of a syndicate or the sports editor of a newspaper arranges with the manager or agent of the Great One for an article or articles. Rather than subject the Great One to association with the difficult operation of a typewriter and the deleterious environment of the editorial rooms, a "ghost" is supplied to interpret the English language for him. This "ghost" usually, but not always, is a reporter. Sometimes he is the Great One's press agent, and in that case the interpreting process goes a step further; the press agent's English has to be put into newspaper English.

If the reporter is the "ghost," sometimes pronounced "goat," he goes through the routine of interviewing the Great One to see if he has any ideas on what to write about. Too often the Great One is too busy to have any ideas, and the reporter scratches his head, peeks in the morgue and then dashes off anything that comes into his mind first, telling himself that "It doesn't matter because the name is all that counts."

Result: More times than not, articles that have been written over and over before—padded, meaningless, uninteresting.

THE most serious offenders are the Hearst newspapers and their allied syndicates, King Features and the

Christy Walsh Syndicate. This is natural enough, since it was Hearst who gave birth to the cancerous newspaper affliction.

The idea came to him during the circulation war with Pulitzer's *World* during the nineties. A few years previously the *New York Illustrated News* had hired John L. Sullivan as sports editor to sit at a desk in the office two hours a day. John L. never did any work outside of drawing his salary for eight months. Hearst went out and lined up James J. Corbett and Bob Fitzsimmons and paid them \$5,000 a year for the right to put their signatures in facsimile over articles. The first-known "ghost," one Robert H. Davis, did the rest. Along with Corbett and Fitzsimmons, the pages of the *Journal* during the nineties were graced by the names of such experts as Bald on bicycling, Batchelder on wheeling and Heffelfinger on football. Amos Rusie, the Giants' pitcher, explained how to throw a curve; Arthur Irwin, manager of the Giants told how the hit-and-run play works; A. Hamilton and Willie Sims, two colored jockeys, told under scrawling signatures "How a Horse Race is Ridden," and so on.

THE fees rose as Hearst's circulations bounded. Dempsey received \$45,000 a year for his name and Tunney \$60,000. All they had to do was pose in front of a typewriter before the series of articles started. Occasionally, they showed up in the press box to make it look legitimate.

When Yale and Princeton met on the gridiron in 1895, for example, Gen-

PERHAPS Hallowe'en has something to do with it—but at any rate this appears to be the season of the ghosts, particularly in the sports departments of the nation's press.

The ghostly manifestations of these wraith-like reporters are discussed in the accompanying article by Fred Wittner, contributor of various articles on sports reporting and subjects to *The Quill*.

Mr. Wittner, who began his sports writing career with the *Brooklyn Eagle* in his high school days and later spent four years on the sports staff of the *New York Herald Tribune*, left newspaper work to go into publicity and advertising last spring. He is now associated with George Palmer Putnam, the publisher.

tleman Jim Corbett attended. The next day, his "ghost" wrote, "I approve of football. It has a tendency to make a man as strong, healthy animal and it is all right. I consider football as played today rough sport but not brutal."

Babe Ruth has made close to \$100,000 a year on syndicated articles. Ford Frick, president of the National League and former sports writer for the *Journal*, used to serve as the Ruthian Ghost. It was a standing joke among the correspondents who covered the World Series or important games in which the Babe participated that "his comments" on the game where hawked about in extras before he had a chance to discard his uniform and get into the shower.

ALL personalities who go literary should take a leaf from Will Rogers career. Will wouldn't stand for anyone writing his stuff at any time; nor could anyone edit it, for that matter. He once forced the McNaught syndicate to drop four news-

papers because they changed his copy to correct his spelling and grammar. And it was Will's zeal in getting around the world in order to inject "color" into his writing that resulted in his untimely death.

Two weeks before the crash of Wiley Post's plane, I interviewed George Driscoll, who handled Rogers' copy for the McNaught Syndicate, to get a story for the *New Yorker* on Will's style and method of writing. He told me Rogers frequently took leaves of absences at the studios, where he was getting \$4,000 a week, to travel around, fearful lest he was going stale in his writing. That daily and Sunday column of his, which syndicated in some 500 newspapers, was the most important part of his life.

The most serious phase of the whole "Ghosts" situation is that the habit is spreading from the sports pages to other sections of the paper, and into every medium of the printed and spoken word. The following advertisement, which appears regularly in New York newspapers, is indicative:

GHOSTWRITERS BUREAU
17 East 49th St.
ANY SUBJECT
We Write It—You Sign It

AT DEADLINE

By R. L. P.

(Continued from page 2)

we're not against the funnies. But we do have a notion that they aren't written and drawn so much for the kids anymore as they are for the grown-ups.

NEXT month THE QUILL is going to do something it hasn't done before—at least not in our time.

We are going to present a book number—trying to list for you books by newspaper, press association and magazine men; books written against journalistic backgrounds and books deemed of special interest to men and women engaged in journalism.

Of course the entire issue will not be devoted to books—just a portion of it.

GET RID OF THE BUNK

By L. R. BLANCHARD

Executive Editor,
Rochester Democrat and Chronicle

WE Americans are hero worshippers and idol wreckers.

Let a man thrust his head above the crowd by making a great deal of money, by flying further and faster than anyone else, by making a record in home runs and we push and maul and trample each other in our eagerness to pay him homage.

Let the man lose his money, make a foolish marriage, strike out in a pinch and we are upon the luckless hero like a pack of wolves. Fangs bared, we race to be in at the kill. And with the kill accomplished, we lick our chops and hungrily await the fall of the next idol.

Mr. Samuel Insull, lately of Greece, would be a reigning hero today had he not lost his money. We are telling ourselves now that he was crooked and that he robbed widows, orphans and school teachers, but he is being punished today because he lost his money. Imagine he had pulled through the depression with his empire intact. No matter what chicanery

he may have practiced, he would still be very much in the saddle.

I must confess to memories of those days of '98 when Admiral George Dewey was a national hero. I also remember how rapidly the brave Admiral plumped into popular disfavor because he signed a house, given him by admirers, over to his wife.

Your own memory will supply you with the names of men and women who have rocketed into favor and descended just as rapidly.

An interesting development in the newspaper world is the entry of the so-called "colyum." Forgetting those columns which are primarily entertainment, we have many which discuss persons and events. There usually is an effort to present the facts and, forgetting the scientific jargon of our students of behavior—the columns are doing away with bunk.

Let a ward politician win an election and don the black fedora and we have created another hero, but our newly effective columnists are doing

much to dispel the illusion. They talk to statesmen as if they were human beings as they often are. They find them honest and dishonest, courageous and cowardly—indeed, an ordinary collection of ordinary men subject to temptations and headaches like the rest of us. I doubt we will suffer because we begin to realize the truth of what these writers tell us.

I hope youngsters going into the newspaper business will try to see things clearly and fairly and that they will try to write in the same spirit. We older ones try to do it. Some days we do a fair job of it. But we are hedged in by practices and inhibitions. We hold to prejudices and habits of other days. When youngsters come along we will try to make them see things our way. Sometimes they'll have to submit. We'll probably make submission the prices of their jobs, but they can keep the idea in mind that the newspaper will do a better job, they will be better newspapermen if they train themselves to write the truth.—A. S. N. E. Bulletin.

So We Got Together—

FOR generations rivalry of a more or less intense nature has been accepted as normal in the small city weekly newspaper field. Algona, Iowa, was no exception—until August 1, 1935.

This community, county seat of Iowa's largest county, with a population of 4,000, has been treated to an intense newspaper rivalry for the last 25 years. The parties to it have been the *Algona Upper Des Moines* and the *Kossuth County Advance*. Before 1910 there were three papers in the swim, and at one time four.

We have a large trade territory, and no daily paper within 50 miles; so each paper, appearing on Thursday, has hammered long and hard on circulation. Naturally, a new subscriber for one paper has usually meant a loss to the other. The net result has been that the advertiser, irrespective of which paper he is using, has had a somewhat definite limit to the number of homes he could reach. To reach them all, he had to use two papers; or—worst of all from the newspaper point of view—resort to sale bills, which are furnished at cut-throat prices by wholesale houses with every large consignment of goods if the merchants wish them.

For the last three years the two papers have waged ardent war in circulation and advertising promotion. But a few months back a huddle was held by Duane Dewel, a University of Missouri graduate who publishes the *Advance*, and the writer, a University of Minnesota product. Our purpose was to work out a better basis for both our papers, and create a better chance to increase the gross business of both plants with less expense.

And the result was the inauguration of a newspaper plan of publishing that is, so far as we know, a pioneer in its field.

We did not seek a consolidation. Consolidation would have invited fresh competition in a thriving, bustling community like ours. Capital investments were such that it would also have been uneconomical, at least at present. So we drew up a cooperative semiweekly newspaper plan. Under the plan, the *Upper Des Moines* is to publish on Tuesdays from the date of the agreement to January 1, 1937, and the *Advance* on Thursdays. From January 1, 1937, until January 1, 1938, the publication days are to be switched. If a renewal of the agreement occurs, the switch will take place every year from then on.

Rival Publishers Evolve Unique Plan To Solve Their Publishing Problems

By RUSSELL WALLER

Co-Publisher, Algona (Iowa) Upper Des Moines

Under the old system two costly forces of subscription solicitors had been maintained, and each paper had more than 20 correspondents. The correspondents accordingly were weeded out, the best being retained, and the field forces were combined. Now each correspondent sends a letter each week to each paper. Each letter covers the news from a community for three and a half days. The result is that, immediately, each paper has to set only *half* as much correspondence as it did before the agreement.

So now each paper is covering half of the week from a news standpoint, offering real semiweekly news service; yet there are two separate plants publishing the papers, and two sets of owners editing and managing them. There is still news rivalry, but it isn't bitter. And news breaks mean more than they did, for news is never more than a day or two old for either paper, whereas it might have been four or five days old for both under the old plan.

With the signing of the agreement, the combined field forces were authorized to sell the two papers for \$2.50 a year (each had formerly sold at \$1.50). Today every home in the territory is a prospect. If a home was a staunch *Advance* subscriber formerly, scorning the *Upper Des Moines*, it can now be approached for a joint subscription, with a good chance of success.

"Yes," you say, "but what about the readers? How do they react?" The response has been mightily pleasing to both papers. With proper promotion before the change, and in the first weeks after it, the general public had the proposition thoroughly explained; and it was heartily accepted. Each paper, to satisfy the few who might refuse to enter the semiweekly subscription list, runs a column of rewrites from the other paper's preceding issue. That is the only duplication of news in the two papers. Subscribers formerly got 8, 10 or 12 pages a week at \$1.50 a year. Now they get 16 or more pages a week, with

a higher percentage of fresh news, at only \$1 more.

Along with the change, the advertising rates of both papers were boosted five cents an inch. The merchants, realizing the value of a plan which allows them to advertise twice a week without having to duplicate their efforts, have said nary a word about the extra nickel. A combination rate of rate-and-a-half is offered on ads that might be picked up from one paper and used in the second. These have not been numerous, however.

What have been the results to date?

First of all, each paper is adding 30 to 40 new subscribers a week. Each paper, through reduced correspondence, is running at least two pages less a week. Advertising, even in the Tuesday paper, is holding up remarkably well. Incidentally, a clause in the agreement protects each paper as to its share of gross business; but it resulted in a transfer of only some \$6 in cash from one paper to the other at the end of the first month.

The plan has served as an insurance policy on each investment. A mimeograph sheet published here has been cut down to one single page, and it puts out one issue less a week than before. And we have eliminated much of the competition which, though we have been told that it is good for the soul, takes years off men's lives and is an unnecessary waste of time and money.

The job printing plants of the two papers are maintained as before. To a job printing customer, this means that he can get service any day of the week at one shop or the other, with the peak loads coming at different times for each newspaper.

There may be unforeseen troubles ahead. We are no seers. But as we sit here in Algona and enjoy the comforts and advantages that our home-made plan has brought, we wonder why, in the hundreds of other small cities like our own, where there are two or more papers publishing the

(Continued on page 12)



Karl von Wiegand

THERE'S one big story that I want to write," said Karl, "and after that, the Ethiopian war will be about the same thing as the French did in the Sahara and the Spanish against the Riffi—and what they're still doing."

"What's the story?" I asked. Karl was standing in the aisle beside the news desk. I was half sitting on a corner of the glass-topped desk, my right foot grinding a cigarette butt into the floor.

"The bombing of Addis Ababa from the air by Mussolini's new war planes—not only explosive bombs, but tear and poison gas bombs if the Italians decide to use gas. After that—if I last through it—I'll feel I've covered the biggest story of the war."

KARL H. VON WIEGAND, who wanted to go half way 'round the world to cover that one story, is now on the scene in Addis Ababa—waiting for the Italian bombing planes to swarm in a cloud over Emperor Haile Selassie's mud-walled capital.

The little conversation recorded above happened in the news room of the headquarters of *Universal Service* in New York City just before von Wiegand sailed for the zone of then impending hostilities. I give it just as an insight into the character of the dean of American war correspondents; it is submitted as evidence that von Wiegand knows "the real story" when he sees it.

Almost every newspaper night editor in the United States knows von Wiegand's stuff. Either from putting it in his own paper and letting von Wiegand tell the facts while others are giving rumors; or from looking at von Wiegand's name over an impor-

He Wants to Be

Karl von Wiegand Anticipates Attack Of Italian Airmen on Addis Ababa

By WILLIAM P. REED

News Editor, Universal Service

tant story in the opposition paper and muttering to himself "I wish we had that."

I've worked with Karl for years, and I've talked with editors about the stories he turns in—stories I've handled not only as a foreign news editor "skinning cable" but also as a news editor pushing out on a high-speed trunk wire the "page one musts" for tomorrow morning's papers. Those editors agree that it's better to have Karl von Wiegand working for you than to have his name in the other fellow's paper.

BESIDE the fact that von Wiegand is always on the spot for the biggest stories abroad, and the fact that his accuracy is unassailable, other incidents in his life as a star foreign news reporter underscore his reputation as "dean of American war correspondents."

This short, stocky, alert middle-aged man who always wears battered felt hats and carries a gold-headed walking stick. . . .

Has covered more wars than any other American newspaperman abroad—

Has interviewed more important statesmen and diplomats and crowned heads—

Has taken on the most dangerous assignments and always comes out on top—

Has matched himself against other highly-regarded correspondents and relieved them of their trousers—

Has a wider acquaintance among the statesmen of the world than many of the statesmen themselves—

And—this is a shop-talk item to show how strong he stands with his own office—von Wiegand never has had an expense account questioned.

THAT seems like expensive talking—but let's look at the record:

Von Wiegand is acknowledged as the outstanding American correspondent behind the German lines during the World War.

He interviewed the former Kaiser, the former Crown Prince, von Hindenburg as Field Marshal and President.

It was von Wiegand who broke one of the most sensational stories of the war, development of which—as he predicted at the time—brought the United States into the war on the side of the Allies. The story came in an exclusive interview with Admiral von Tirpitz. It was the first disclosure that Germany was to start her ruthless submarine campaign against neutral shipping in a desperate attempt to "starve" England.

Karl covered the German front and was under fire himself. He interviewed von Ludendorff, von Mackensen, and von Bulow—exclusively.

He covered the German revolution, the formation of the Republic. Then he saw Hitler coming up from the "beer-cellar-putsch"—he interviewed Hitler and told the world what was in store even before other correspondents were aware of the Nazi movement.

It was von Wiegand who explained the "pagan" ideas within the Nazi party and their meaning to Christian religion in the Reich; it was von Wiegand who was first to sense the direction of Nazi attacks on "state enemies" as pointing to a drive forcing Jews back to the Mediaeval ghetto.

SO much for Germany. Except to add that von Wiegand, a roving reporter, makes his headquarters in Berlin because there he can feel the pulse of Central Europe. And it is Central Europe—not the fringes—where trouble inevitably begins.

Von Wiegand reported the Versailles Peace Conference, League of Nations Councils and Assemblies, world disarmament and economic conferences. At all, he distinguished himself anew. Where other reporters merely recorded events and discussions, von Wiegand by means of his extensive personal acquaintance with statesmen was able to interpret developments so that the news could be

Bombed!

understood by those who read his dispatches.

He covered the French in the Sahara, and told the romance and the drudgery of the famous French Legion. He was intimate with Primo de Rivera, late Spanish "strong man," and covered the Spanish campaign against the Riffi. He toured the Northern and Eastern coasts of Africa and gave graphic accounts of just what Italy was doing in Libya, Tripolitania, Eritrea and Somaliland. And when he did that—years ago—he scented Mussolini's desire for Abyssinia by pointing out that Il Duce needed a railway between Asmara, capital of Eritrea on the north of Ethiopia, and Mogadiscio, chief port of Italian Somaliland. That railway must almost bisect Ethiopia.

Numbered among von Wiegand's other exploits are the first trans-Atlantic commercial crossing of the Graf Zeppelin, and the zeppelin's round-the-world flight. Von Wiegand's radio dispatches from the Graf were known to have added thousands of circulation for papers that carried his exclusive stories. Von Wiegand started the trans-Atlantic flight with the Dornier DO-X, but when he saw that the ship was not living up to advance notices, gave it up as a bad job and sought excitement elsewhere.

KEEPING track of von Wiegand's achievements really means hauling out the files and going over the lists of "10 biggest stories of the year" for the last two decades. Among them you will find:

His exclusive interview with the late Pope Benedict.

Chinese revolutions and wars against the Communists.

Mahatma Ghandi's passive resistance strike for Indian independence from Great Britain.

Consolidation and modernization of Turkey under Dictator Kemal Pasha.

The suppression of Socialists in Vienna's bloody "Social Revolution," and the assassination of Chancellor Dollfuss.

Mussolini's "March on Rome" and seizure of dictatorship in Italy.

The start of Soviet Russia's first "Five Year Plan," and analysis of Stalin's plans for making Russia a modern commercial empire.

Japan's determination to become overlord of Asia—long before the Manchurian adventure.

Death and funeral of King Albert of the Belgians.

The Nazi "blood purge" when Hitler put the finger on Ernst Roehm, Gen. von Schleicher and other leaders in the Reich.

The world, in other words, is Karl von Wiegand's back yard.

WHILE Floyd Gibbons and Eddie Hunter were in Manchuria for *Universal* covering Japan's military campaign wresting that land from China, von Wiegand was interviewing Ghandi in India and circulating around India's Northern Frontiers.

Suddenly, he told me afterward, he had a "hunch" that the "real story" of the Sino-Japanese war was not in Manchuria, and that he'd better act quickly if he were going to reach the spot on time.

He cabled privately to a diplomat in Japan and to another in China. When he received their replies, he advised New York the same day that he was "en route Shanghai confidentially advised hostilities there imminent."

By plane and steamer, von Wiegand made a dash from Central India to Shanghai in a week, breaking all records for Far Eastern travel. He arrived in Shanghai just a week before the famous "battle of Shanghai" began. Von Wiegand was on hand for the bombardment of the Woosung Forts, the sturdy defense put up by the 19th Route Army under Gen. Tsai Ting-kai, whom Karl interviewed and with whom he toured the front and the final capitulation of the Chinese.

AND now he's in Abyssinia—not with the Italian armies who need not expect air raids from their ene-

mies, but with the Ethiopians in their virtually defenseless capital which will be the target for Il Duce's most modern war weapons, the fastest bombing planes of Europe. With von Wiegand is Wynant D. Hubbard, former Harvard football player and now an African explorer. Hubbard has charge of keeping *Universal's* communication lines in working order.

Before he sailed for Addis Ababa—stopping over in London, Paris, Rome, Alexandria and Djibouti to cable from those capitals exclusive stories on official views regarding the Italo-Ethiopian conflict—von Wiegand and I talked about his assignment and what he could expect.

"Mussolini probably will strike from Eritrea for Aduwa as the first blow," Karl said. "Military strategists tell me that he must capture Aduwa first, avenging the defeat of 1896 when Emperor Menelik's natives massacred an invading Italian colonial army. That will inflame the war spirit of Italians at home and they will clamor for more victories.

"If they want victories quickly, they'll have to get them by air—because the impenetrable forests and dry deserts of Ethiopia, south and north of Addis Ababa, will prevent fast marches and land fighting. And Ethiopia's no place for trench warfare—that would benefit the Negus.

"And that's why I think there will be just one terrific story," Karl continued, peering through his thick-lensed spectacles and holding out his hand for a farewell clasp. "The Italians will have to bomb Addis Ababa from the air when they want to make a showing. I want to be on the ground where the bombing is."

ONE of the best known correspondents of modern journalism—Karl von Wiegand—is the subject of this lively biographical study prepared for *The Quill* by William P. Reed, news editor of *Universal Service*.

Mr. Reed, after being graduated from Penn State, did a lot of journeyman reporting, rewrite and feature stuff on small Pennsylvania dailies before joining the staff of the *Philadelphia Evening Bulletin* in 1927. With the *Bulletin*, he worked as district man, general assignment reporter, did the lobster trick and then jumped to the rewrite brigade. He was on the *Bulletin's* copy desk when he decided the press association field offered better opportunities.

Reed joined *Universal Service* in New York in 1929 as assistant cable editor. Successively he rose to foreign editor, handling the Disarmament Conferences and the Sino-Japanese war, and then to news editor—which post he fills at present, although temporarily detached to sit on the Italo-Ethiopian war desk.



Robert E. Segal

I Went Back To the Old Home Town

By ROBERT E. SEGAL

Assistant Publisher, the Chillicothe (O.) Gazette

GO back to the old home town? Well, say, let me think it over. A genial, enterprising publisher had made the proposition to me after a ten-year workout on a metropolitan daily in a city of 465,000 and a market of 1,030,000. The old home town has 18,330. Its market? Strange, I'd never thought of it in that way—just friendly people out across the hills, growing marvelous apples and excellent corn. No, I had never thought of those folks as "a market"; but in that lingo, they total up to some 45,000.

And here was a chance to go back—to become assistant publisher of a newspaper I had carried as a kid. How could there possibly be enough news at the courthouse and city hall and hospital and schools to make a bright, readable paper? I had been back on a visit a few weeks before and had talked with some of my old schoolmates. They seemed to have plenty of time on their hands. I sensed that my tautness and outlook of hastiness born of city dwelling irritated them. Their stride was not mine.

Small wonder I tossed about restlessly before falling off to sleep for nights on end before I decided to make the change. The roots, growing deep in alien soil, were being pulled out again to be replanted in the homelands. If you think that's easy, just try it.

YES, just try it! It is difficult. But, oh, how quickly do the tendrils reclaim the old paths; how your soul warms with delight when old names, old faces come back to call you friend!

And then follows the undertaking that is one of the most enjoyable you can imagine—the thrilling job of try-

ing to adapt your metropolitan ideas and principles and beliefs to the small city scene.

Let me explain first that I had the advantage of plunging into this task under the most auspicious circumstances imaginable. Mr. Merritt C. Speidel, owner of the paper, has made such an outstanding success with his Iowa City *Press-Citizen* that he is true "tops" in the profession. He has a profound respect for the intangible dividends to be reaped by publishing a newspaper genuinely fit for the home and truly dedicated to the progress of a city. Does one need to add more?

Mr. Edward A. Chappell, publisher of my home-town paper, had been business manager for the Iowa City *Press-Citizen* for ten years. Mr. Speidel invited him to Chillicothe to take charge of the paper in June. It is a joy to work with him for he, too, has the ideal conception of the purpose and possibilities of a daily publication.

THE Chillicothe *Scioto Gazette* is the oldest daily west of the Alleghenies. In its infancy it served as the official organ of the Northwest Territory; for in those days (135 years ago), Chillicothe, Ohio, was the capital of that vast region. I cite this historical

background as another zestful factor in the undertaking.

I have been back for six months now. It is perhaps too early to take inventory. But there are a few conclusions which I feel confident time will not alter.

Item 1: Your small city reader knows his way about the worlds of international affairs, science, sports, fashions, art just as well as does the urbanite. There is nothing startling about this truth. Good roads, numerous radios, wide reading have shattered the old ideas about people living in less populated centers.

Item 2: The small city daily can hold its own in competition with more elaborate newspapers rushing in from larger cities. Joe Louis and Buddy Baer fought on a Tuesday night in New York. Wednesday at 1:00 p. m., a mat of the fracas was on my desk. At 3:00 p. m., our presses were rolling and fight winner and vanquished were rolling with them. No, we haven't wirephoto. But wirephoto is only a few months old. And we are, at the outside, just a few months behind such revolutionary developments. As for news service, an examination of any forward-looking small city daily will

(Continued on page 13)

HERE is one of those warm, frank, personal-experience articles that make The Quill's pages a living panorama from month to month of journalistic endeavor in many fields.

Robert E. Segal left Ohio State University 10 years ago last spring after one of the most brilliant undergraduate careers ever achieved on the Buckeye campus. He went immediately to the Cincinnati Post where he served two years as a reporter, one as editor of the Kentucky Post, two years as a copy reader and then five as promotion manager.

Came the opportunity to return to his home town as assistant publisher in charge of the editorial division. Should he make the change? What would you have done? He relates in this article the choice he made and what the results have been; how he has endeavored to apply metropolitan experiences to a small city daily; how his paper competes with dailies from not distant cities of larger population.

Sophisticated Vanity Fair

By JOHN E. DREWRY

WITH its satirical articles, modern art, and London style letter for men, *Vanity Fair*, which has a subtitle, "The Kaleidoscopic Review of Modern Life," is a literary magazine with an obvious note of sophistication.

"Satirical articles on modern problems" interest the editors, who observe, however, that they "but rarely find acceptable material" in unsolicited manuscripts. "About 99½ per cent of our material is by direct order," the editors say.

Vanity Fair is very definitely a class magazine, the term "class" being used in contrast with the word "mass." This class appeal manifests itself in two ways: (1) through the editorial content; and (2) through the advertising pages.

The reading matter and illustrations in *Vanity Fair* are apparently intended for the so-called sophisticates, pseudo and real, since much of the material would be incomprehensible to one not well-informed about activities in the fields of literature, art and the drama. Sinclair Lewis' Mr. Babbitt, for example, or one who had spent all his life on Main Street, would not get much out of *Vanity Fair*. The editors assume that the readers of this periodical are informed through other periodicals and the newspapers about the topics treated in *Vanity Fair*, much of which is in the spirit of satire.

ALTHOUGH the longer articles in *Vanity Fair* may be compared to those in such publications as *Harper's* and the *Atlantic Monthly*, the bulk of the magazine has a much lighter appeal. If such publications as *Harper's* and the *Atlantic Monthly* may be thought of as the roast beef and potatoes of the magazine world, *Vanity Fair* is the champagne of periodical literature—a white sparkling wine that affords much stimulation but little nourishment.

Without criticizing the literary merits of the publication, it can be said that *Vanity Fair* is primarily concerned with the styles and frivolities of the hour, with the frothy and effervescing, with those subjects into which may be injected wit, humor and satire.

Nowhere is the class appeal of *Vanity Fair* more obvious than in its advertising pages. Advertisements of precious stones and jewelry, expensive motor cars, foreign travel, and similar

CONTINUING the popular series of articles on outstanding American magazines and the men and women responsible for making them what they are, The Quill presents this month a brief sketch of *Vanity Fair*.

The article was prepared by Prof. John E. Drewry, director of the Henry W. Grady School of Journalism at the University of Georgia. Prof. Drewry has made an extended study of leading American periodicals in connection with his course on American magazines.

items make it clear that the readers of this publication are persons whose financial and social position is relatively secure.

VANITY FAIR is a youthful publication, not only in spirit, but in actual age. It was founded in 1913 by Condé Nast and was edited during its first year by Albert Lee, who was succeeded by Frank Crownshield, its present editor, in 1914. Helen Brown Norden is associate editor; Clare Boothe Brokaw was until recently managing editor; and M. F. Agha is art director. A list of important contributors would include such persons as Aldous Huxley, Alexander Woollcott, James Huneker, H. L. Mencken, Compton Mackenzie, Jean Cocteau, Bruno Frank, Rollin Kirby, George Jean Nathan, James Branch Cabell, F. Scott Fitzgerald, James Boyd, Joseph Hergesheimer, John Dos Passos, and Hendrick Van Loon.

Vanity Fair has from time to time used various classifications for its contents, brief descriptions of which will throw further light on the magazine. "In and about the Theatre" contains numerous photographs of people well known in the theatrical world, critiques of plays, and other things relating to the opera and drama. "Concerning the Cinema" is similar. "The World of Art" deals with art and sculpture, painting, etc.; "Poetry and Verse" contains several poems of unusual quality; "Literary Hors d'Oeuvres" or "The Notion Counter" contains bright bits of literature, satire, and humor;

"Satirical Sketches" has sketches, in various modernistic effects, with bits of witty explanations; and "The World of Ideas" deals with such subjects as other magazines would treat. In addition to these, it has sections, articles, and pictures devoted to finance, fashions for men, a hall of fame, popular song writers, and other bits of light things.

THE illustrative material in *Vanity Fair*, including its clever caricatures and its excellent photographic reproductions, are distinctive and merit high praise. This is, in a word, a clever, brilliantly conceived and executed publication, reflecting much credit upon Mr. Crownshield and his assistants.

Although some editors very modestly maintain that they are but incidents in the lives of magazines, it seems logical to assume that in many instances periodicals are but the lengthened shadows of their makers. This seems to be especially true in the case of *Vanity Fair*, for whose distinctive cleverness much of the credit must go to Mr. Crownshield, of whom O. O. McIntyre, the well known New York columnist, recently wrote:

" . . . Frank Crownshield, editor, bon vivant, and one of the few civilized personalities in every sense of the word . . . comes of distinguished New England lineage comparable to the Cabots and Lodges. Born in Paris, his education was largely abroad. He began his editorial career on *The Bookman* and successively displayed an artistic range on the *Metropolitan*, *Century*, and *Vanity Fair*.

"His charm, grace, and wit have been seen most advantageously at the select Coffee House Club, which he sponsored. Crownshield's contacts blossom naturally into Old-World conversational spontaneity. Although he shies at oratory, he is regarded the cleverest after-dinner speaker since Depew. A confirmed bachelor, his small dinner parties are likely the most cultivated in the metropolis. While his mind falls into pleats of serene optimism, his pen at times becomes a rapier for satiric thrusts. A first-nighter, patron of the opera and galleries, few are more entitled to listing under—Last of the Dandies. Oh, yes, his intimates call him 'Crownie.'"

There are two hurdles news must surmount in its quick trip from the Linotype keyboard to the reader's mind. One is in the newspaper plant; the other is in the reader's eye. Modern newspaper printing conditions offer many hazards. To survive the ordeal of dry-mat stereotyping . . . a type face must be sturdy, free from thin lines and delicate serifs. It must be designed with due regard for the slurring effect of rubber rollers, and

7-point Ionic No. 5 on 8-point body

Example 1

There are two hurdles news must surmount in its quick trip from the Linotype keyboard to the reader's mind. One is in the newspaper plant; the other is in the reader's eye. Modern newspaper printing conditions offer many hazards. To survive the ordeal of dry-mat stereotyping . . . a type face must be sturdy, free from thin lines and delicate serifs. It must be designed with due regard for the slurring effect of rubber rollers, and

7-point Paragon on 8-point body

Example 2

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7-point Excelsior No. 1 on 8-point body

Example 3

There are two hurdles news must surmount in its quick trip from the Linotype keyboard to the reader's mind. One is in the newspaper plant; the other is in the reader's eye. Modern newspaper printing conditions offer many hazards. To survive the ordeal of dry-mat stereotyping . . . a type face must be sturdy, free from thin lines and delicate serifs. It must be designed with due regard for the slurring effect of rubber rollers, and

7-point Excelsior No. 2 on 8-point body

Example 4

When a Body Meets a Body

By JOHN E. ALLEN

NOW that the newspaper reader has less reading time than formerly, a certain booster-club phrase can be applied without exaggeration to newspaper body types: They are getting bigger and better.

Less than 25 years ago, the 13-pica column was regarded as the standard width for newspapers in this country—dailies as well as weeklies—and the dailies employed 5½- and 6-point body faces for most of their news stories. Comparatively recently, 12½-pica columns were regarded as the standard for dailies in this country, and most of them used 6-point faces for most of their news body matter. But the trend among dailies for several years has been toward the 12-pica column, and, since 1927, toward 7-, 7½- and 8-point faces cast on a 7½-, 8-, 8½- or 9-point body. Most of our weeklies employ 8-point faces on a 9- or 10-point body.

TWO and a quarter centuries ago newspaper body types were considerably larger, running from long primer through small-pica to pica—the equivalents of our 10, 11 and 12 points of today. But that was before several things began to happen to the make-up of newspapers, one of those things having to do with a need for cash by the good Queen Anne—but not so good for journalism.

In Great Britain in 1712, a stamp tax was placed on newspaper paper—a tax of ½d. on a half sheet or smaller, and 1d. on a sheet larger than a half sheet. To hold down production costs, many newspaper owners at first crowded their pages. They reduced the depths of their title lines, narrowed their margins, and employed smaller body types.

But there were tax evaders in those days as well as now, and soon the proprietors of several British papers found a flaw in the tax ruling and went to six pages (using one and one-half sheets), as the law made no provision for the taxing of papers consisting of more than one sheet. Many of the six-page papers employed comparatively deep title lines, wide margins, and, in some cases body types as large as our 14 point and leaded—to pad out beyond four pages to escape the tax.

However in 1725, the tax ruling was amended to cover papers consisting of more than one sheet, and the six-page papers were taxed for one and one-half sheets. Consequently, there was a shifting back to four crowded pages—narrower margins, less leading, and smaller body types.

MOST early English-language newspapers, particularly the more attractive, employed body types cast in Holland from punches cut in Germany. For 50 years, from 1730 to 1780, the old-style types cut by William Caslon were the most popular with English-language papers. Then there was a shifting to modern faces, and after 1785 English-language newspapers used more type purchased from Fry, who worked on the model of Baskerville.

Not, however, that the good Queen Anne and taxation can be blamed entirely for the widespread use of smaller body types. Slow presses had a lot to do with the change. And so did the lack of stereotyping, and the growing demand among more and more readers for more and fresher news—too many causes to be discussed in detail here.

Many a type face, good in itself, would not be a good face for newspaper body matter today.

Newsprint has much coarser fibers than many other printing papers; news ink is inferior to many other printing inks; stereotyping is too hard on many kinds of faces for them to be used advantageously, and high-speed presses with rubber rollers—equipment made necessary by a rate of speed that would



John E. Allen

Body Type Pleasing to the Eye

JOHN E. ALLEN

be too hard on composition rollers—are not so well qualified to turn out good printing as certain much slower presses with composition rollers.

And yet, with all of these handicaps, most newspaper body types must be considerably smaller (at least in the present scheme of things—because of narrow columns and the economic necessity of presenting many words to the page) than the types used, say, for a modern novel—an item of printing that usually is read less hurriedly and under better lighting conditions than the pages of newspapers usually are.

PRIOR to the year 1900 and for many years thereafter the most popular news body type in the United States was a face known as Roman No. 2. Most of our newspapers, both large and small, used it, in various sizes, but the most generally used sizes were the 6 and 8 point—the 6 point by dailies, and the 8 point by weeklies.

In 1904 came a face known as Century Expanded, and many of the larger papers, but not so many of the smaller, changed over to it.

And for many years those two faces—Roman No. 2 and Century Expanded—were the most popular news body faces in this country. And as news-

paper presses several years ago were considerably slower than they are now, those faces served fairly well.

But newspaper presses did not remain as they were several years ago. The speed of them kept getting faster and faster. Nor did stereotyping processes remain the same. They, too, took on increased speed. The wet, or steamed, stereotype matrix, which for many years had been well nigh universally used by large newspapers, but each one of which had taken several minutes to produce, gave way to the dry matrix, which can be turned out in a small fraction of the time required for the wet. (Even the “dry” matrix, of course, contains some moisture.)

THE wet matrix had subjected type faces and other units of composition to great pressure, but to nothing like the tremendous pressure they became subjected to by the dry and harder-surfaced matrix.

That increased pressure and the faster presses rendered the Roman No. 2 and Century Expanded faces inadequate.

That pressure, far beyond what those faces had been designed to withstand, broke down the fine lines of the faces. The faster presses revealed ink traps in their design that the slower presses had not revealed.

A comparatively thin flow of ink over such faces, with their fine lines broken down, resulted in printed pages with insufficient color—with a grayed-out appearance that made for difficult reading. But a heavier flow of ink contributed to even more unsatisfactory results. The printed pages were too smudgy for easy reading.

Obviously, what was needed to meet the new conditions—to print well despite tremendous stereotyping pressure and at high speed—was a type face or faces with sturdier fine lines and as devoid as possible of features that would catch and fill up with ink and ink-soaked fibers from the speeding newsprint.

COMPOSING-MACHINE manufacturers went after the problem with several new type faces, most of which are available in several point sizes and in combination with italic and small capitals, or bold face, or gothic.

Ionic No. 5, introduced in 1926, achieved immediate popularity. As these lines are being written, more

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7-point Opticon on 8-point body

Example 5

There are two hurdles news must surmount in its quick trip from the Linotype keyboard to the reader's mind. One is in the newspaper plant; the other is in the reader's eye. Modern newspaper printing conditions offer many hazards. To survive the ordeal of dry-mat stereotyping . . . a type face must be sturdy, free from thin lines and delicate serifs. It must be designed with due regard for the slurring effect of rubber rollers, and the tendency of

7-point Texttype on 8-point body

Example 6

There are two hurdles news must surmount in its quick trip from the Linotype keyboard to the reader's mind. One is in the newspaper plant; the other is in the reader's eye. Modern newspaper printing conditions offer many hazards. To survive the ordeal of dry-mat stereotyping . . . a type face must be sturdy, free from thin lines and delicate serifs. It must be designed with due regard for the slurring

7½-point Ionic No. 5 on 9-point body

Example 7

There are two hurdles news must surmount in its quick trip from the Linotype keyboard to the reader's mind. One is in the newspaper plant; the other is in the reader's eye. Modern newspaper printing conditions offer many hazards. To survive the ordeal of dry-mat stereotyping . . . a type face must be sturdy, free from thin lines and delicate serifs. It must be designed with due regard for the slurring

8-point Excelsior No. 2 on 9-point body

Example 8

HAVING discussed modern trends in front page make-up and modern headlines in two previous articles prepared especially for The Quill, John E. Allen, editor of the Linotype News, turns now to a discussion of body type faces.

His present article contains a brief historical discussion of body faces that goes back two and a quarter centuries, then traces the changes through the years. Examples of present-day treatment of body faces illustrate the article.

than 2,700 newspapers, large and small, are using that face, in various sizes.

In 1929 the makers of the Linotype introduced a body face called Textype, and in 1931 a face called Excelsior. Textype, somewhat lighter in weight than Ionic No. 5, was soon adopted by several newspapers in this country, and by many papers in foreign lands. At this writing, more than 750 newspapers, large and small, in 36 countries, are using Excelsior.

A few months ago two more newspaper body faces were introduced by the makers of the Linotype—Paragon and Opticon—as companion faces to Ionic No. 5, Excelsior and Textype, and at this moment both Paragon and Opticon are being cut in several sizes. Paragon is somewhat lighter than Excelsior, and Opticon is somewhat darker than Excelsior, but not quite so dark as Ionic No. 5.

Ionic No. 5 is available in the 5-, 5½-, 6-, 6½-, 6¾-, 7-, 7½-, 8-, 9-, 10- and 12-point sizes, in combination with Bold Face No. 2, or with Italic and Small Capitals. Excelsior is available in combination with Bold Face No. 2 in the 5-, 5½-, 6-, 7-, 7½-, 8-, 9-, 10-, 12- and 14-point sizes; in combination with Gothic No. 3 in the 5-, 5½-, 6-, 7- and 8-point sizes, and in combination with Italic and Small Capitals in the 5½-, 6-, 7-, 7½-, 8-, 9-, 10-, 11- and 14-point sizes.

Two widths of Excelsior—Excelsior No. 1 and Excelsior No. 2—are available in sizes smaller than and including the 8-point size. Excelsior No. 1 is slightly wider than Excelsior No. 2. Textype is available in combination with Bold Face No. 2, or with Italic and Small Capitals, in the 6-, 7-, 8-, 9-, 10-, 12- and 14-point sizes.

As previously stated, the tendency of dailies in this country at present is to set their news body matter in 7-, 7½- and 8-point faces, on a 7½-, 8-, 8½- or 9-point body, and the tendency of weeklies is to use 8-point faces on a 9- or 10-point body.

But many of our dailies set the body matter of their classified-advertising columns in 5-point faces, solid, or in

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10-point Excelsior with long descenders on 12-point body

Example 9

5½-point faces on a 5-point body, which gives them fourteen lines to the inch and, consequently, more income than they would receive at the same line rate from lines in larger point sizes and leaded, or from the 5½-point leaded, or even set on its own body size, 5½ point. And many dailies set their stock and bond tables in the Bold Face available on the same matrices with 5- or 5½-point Ionic No. 5 or Excelsior, or the Gothic No. 3 available on the same matrices with 5- or 5½-point Excelsior.

Although the paper stock used for THE QUILL is far from being newsprint and any specimens of newspaper body types shown here will not look quite the same as they would in newspapers, several specimens are presented for the purpose of comparison.

EXAMPLE No. 1 shows 7-point Ionic No. 5 on an 8-point body; Example No. 2: 7-point Paragon on 8 point; Example No. 3: 7-point Excelsior No. 1 on 8 point; Example No. 4: 7-point Excelsior No. 2 on 8 point; Example No. 5: 7-point Opticon on 8 point; Example No. 6: 7-point Textype on 8 point; Example No. 7: 7½-point Ionic No. 5 on 9 point; Example No. 8: 8-point Ex-

celsior No. 2 on 9 point; Example No. 9: 10-point Excelsior with long descenders on 12 point; Example No. 10: 5½-point Excelsior No. 1 with short descenders on 5 point, and Example No. 11: 5-point Gothic No. 3 on 5 point.

VERILY, newspaper body faces are getting bigger and better—and because newspaper readers want and appreciate such faces. The modern newspaper reader has little leisure. He doesn't read—he glimpses. If he is to get much from his papers, he must get it in a hurry.

And editors and publishers who wish to make reading easy for their patrons—and profitable for themselves—have a wide choice of well qualified body faces to pick from—including Ionic No. 5, Excelsior, Textype, Paragon and Opticon.

So We Got Together—

(Continued from page 5)

same day, allowing competition to keep prices and rates at a cut-throat level, and dishing out week-old stuff to subscribers in the guise of news, a similar proposition cannot be adopted. True, jealousies have to be thrown aside and a clean start made. But we've demonstrated that it can be done.

Horse and buggy publishing of weekly newspapers in an automobile age is either going to invite shopping guides or induce merchants to use easy-to-get handbills. Why not keep ahead of either menace, offer the merchants a modern, rapid-fire method of selling his merchandise, and give the subscriber a paper with real news in it? We believe the Algona plan is the way to do it.

S. P. WILD (Wisconsin Associate) has joined the Portland Cement Association publicity staff, with headquarters in ton, Mass.

BOONE MICHELSON (Northwestern '34) has become an instructor in journalism at West Virginia State University, Morgantown, W. Va.

GARAGE, Bay Ridge, 20,000 feet; one floor, 80 cars; security only. INg. 2-4694.
GAS STATION, modern equipped auto laundry and repair shop, busy thoroughfare, excellent home trade, long lease, low rental, good living, very reasonable. REpublic 9-1876.
GAS STATION, repair shop, refreshment stand; rent, \$85; price, \$3,500; gallonage 8,000; lease, Hekelman, 148-35 Hillside ave., Jamaica.
GAS STATION in Brooklyn, established 5 years; net income over \$4,000 a year; \$5,000 cash required. For appointment call PULaski 5-7231.
GAS STATION for rent, just built, new highway, Suffolk County; easy terms. Write G 1635 American, Brooklyn.

5½-point Excelsior No. 1 with short descenders on 8-point body

Example 10

A						
Sales (In 100s.)	Div.	High	Low	Close	Net	Chg.
44 Adams Exp	8/8	7 1/2	8 1/2	8 1/2	8 1/2	
15 Addressog (.15g)	12 1/2	12 1/4	12 1/2	12 1/2	12 1/2	
4 Advance Rums	12	12	12	12	12	1/2
5 Amil Prod (.80)	7 1/4	7 1/2	7 1/2	7 1/2	7 1/2	1/2
4 Air-Way El Ap	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	1/2
17 Alask Jun (1.05b)	16 1/2	16 1/4	16 1/2	16 1/2	16 1/2	1/2
14 Alleghany	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	1/2
5 Alleg pf \$30 ww	6	6	6	6	6	1/2
6 Alleg Stl (34g)	25	25 1/4	25 1/2	25 1/2	25 1/2	1/2
6 Al Ch & Dye (6)	16 1/4	16 1/4	16 1/4	16 1/4	16 1/4	1/4
26 Allied Strs	6 1/2	6 1/2	6 1/2	6 1/2	6 1/2	1/2
3 Allied St pf (53)	71	70 1/2	71	71	71	1/2
50 Allis-Ch Mfg	26	25 1/4	25 1/2	25 1/2	25 1/2	1/2
22 Amal Lea	3 1/2	3 1/2	3 1/2	3 1/2	3 1/2	1/2

B						
38 Baldwin Loc	2 1/2	2 1/4	2 1/2	2 1/2	2 1/2	1/2
9 Bald Loc pf	21	20 1/2	20 1/2	20 1/2	20 1/2	1/2
79 Bait & Ohio	15 1/4	14 1/4	14 1/4	14 1/4	14 1/4	1/2
13 Bait & O pf	19 1/4	18 1/2	19	19	19	1/2
32 Barnsdall	10	9 1/2	10	10	10	1/2
3 Beatrice Cr (1/2g)	18 1/2	18 1/4	18 1/2	18 1/2	18 1/2	1/2
4 Beld-Hem (1/2g)	12 1/2	12 1/2	12 1/2	12 1/2	12 1/2	1/2
70 Bendix Aviat	18 1/2	17 1/2	18 1/2	18 1/2	18 1/2	1/2
8 Ben Ind Ln (1/2)	18 1/4	18 1/4	18 1/4	18 1/4	18 1/4	1/2
2 Best & Co (2)	48 1/2	48 1/4	48 1/2	48 1/2	48 1/2	1/2
126 Bethlehem Stl	37 1/2	36 1/4	36 1/2	36 1/2	36 1/2	1/2
8 Beth Stl pf (1 1/2k)	99 1/2	99 1/4	99 1/2	99 1/2	99 1/2	1/2
130 Bigelow-San	19	18 1/2	18 1/2	18 1/2	18 1/2	1/2
16 Blaw-Knox	13	12 1/2	12 1/2	12 1/2	12 1/2	1/2
108 Boeing Airpl	15 1/2	14	14 1/2	14 1/2	14 1/2	1/2

5-point Gothic No. 3 on 5-point body

Example 11

I Went Back to the Old Home Town

(Continued from page 8)

convince you quickly that all towns, regardless of size, command the respect of the teletype.

Item 3: There is a degree of reader receptivity in the small city that defies comparison with that of larger communities. Most of the folks in the 5,000 homes we enter know one or more of us personally. We couldn't fool them even if we wanted to; and of course, we don't want to. Their names get in our paper. Somewhere along the line we're bound to make the contact—a prize won at a flower show, a school honor roll list, a bridge party, a birth, a wedding. The *Gazette* is their paper, reporting about them. The *Gazette* is a friend, a landmark as familiar as the old Mountain House overlooking the city or historic Mount Logan immediately beyond the Scioto River.

Item 4: Anything of historical nature is sacred in the small city daily. This is a natural corollary of Item 3. We have, on our editorial page, a column headed "Quaint Tales of Old Chillicothe" conducted by Mr. E. S. Wenis; and the praise that gentleman attracts with his accounts of the Chillicothe of yesterday convinces us that such a department establishes a tie with the past as no other medium can.

Item 5: The church is the main-spring not only of the spiritual life but the social life of a small community; and the daily newspaper in a city the size of ours is deacon, elder and patron all in one for every church.

PLEASE go back and re-read Item 5. It tells of the kindness, the peace, the gentleness of a small city. And the complacency? That will be up to you. We have our lazy folks; but we have our full share of progressive people, too. The effect the slow tempo produces depends much upon the human material involved. I know lawyers here who can argue circles around some of the best in Cincinnati. I know business men out ahead of the parade of merchandising ideas.

And so, one comes back to the old home town. To work—to assign features, dig up art, beat deadlines, promote comics, maintain good will. To play—we have one of the most beautiful golf courses in the country; the hills about are rich in hiking trails; the movies are up to the minute. To live—long, long ago I read that Thoreau, when asked if he had seen much of the world, replied: "I have traveled much in Concord."

the movies are up to the minute. To live—long, long ago I read that Thoreau, when asked if he had seen much of the world, replied: "I have traveled much in Concord."

ACCORDING TO—

"I hope that you will be able to change my address immediately since I am very anxious to continue receiving my copies of this stimulating and enlightening magazine."—Leonard N. Conklin, Joliet, Ill.

• • •

"It's a pleasure to get the magazine."—William D. Ogden, the *New York Times*.

• • •

"You are getting out a good magazine which merits the favorable comments which I am sure you receive often."—John E. Drewry, Director, the Henry W. Grady School of Journalism, University of Georgia.

WALLACE LIBERTY (Wisconsin '35) recently became an advertising solicitor for the Shawano (Wis.) *Evening Leader*. BYRON F. HEAL (Wisconsin '24) is editor and manager of *Leader*.

TWO PROBLEMS

The meeting of today's reader demand is essential for any newspaper that is to achieve that percentage of community and trading area coverage expected by the newspaper's advertisers.

Along with this need is the necessity for economical newspaper production if it is to be profitable to its publisher.

Western Newspaper Union with its extensive variety of valuable reader-interest features and departments, delivered to the newspaper in forms that mean less typesetting, less stereotyping, less make-up, less presswork—in fact, less of all those items of production that mean costs—solves both problems for upwards of ten thousand American newspapers.

Sigma Delta Chi Meets Nov. 15-17

EXPANSION of the alumni program to make Sigma Delta Chi more effective in its leadership among active newspaper and magazine men will be the chief business before the national convention of the professional journalistic fraternity when it meets at the University of Illinois, Urbana, Ill., Friday, Saturday and Sunday, Nov. 15-17.

Alumni representatives from graduate groups on both coasts and from the many chapters between will be present. Early indications point to a record alumni attendance at this convention. An informal discussion of their problems is planned for an alumni session on Friday evening of the convention. The delegates from the alumni chapters, as usual, will participate also in the regular business sessions.

Another innovation for this year, according to John E. Stempel of the New York Sun, national president, will be a meeting of advisers and national officers to discuss problems of the undergraduate chapters.

In addition to two nationally prominent speakers at the annual dinner on Saturday evening, three other programs of interest to active newspapermen are being arranged. A symposium on "The Newspaper and Municipal Government" will be held on Friday afternoon. A. D. McLarty, secretary of the Illinois Municipal League, will be one speaker on this program. A newspaperman and a city official also will participate.

A second symposium also is scheduled for Friday afternoon with undergraduates as the speakers. Topics submitted, from among which selections will be made, include studies of the new trend in headlines, the service of daily newspapers to agriculture, and the use of background material in better presentation of news.

Part of Saturday morning's program will be devoted to research. Prof. Alfred M. Lee, of the University of Kansas, chairman of the Sigma Delta Chi research committee, will speak briefly on research developments in journalism. He is arranging for presentation

two or three of the outstanding pieces of research in journalism done during the last year.

Arrangements for the convention are being made by Everette Sentman, president of the University of Illinois Chapter; Dr. Lawrence W. Murphy, director of the School of Journalism, and James C. Kiper, national executive secretary of Sigma Delta Chi.

Complete details are not available at this time.

HAD YOU HEARD—

THE war in Ethiopia already has cost the life of one American correspondent, WILFRED COURTENAY BARBER, correspondent of the Chicago Tribune, being a victim of malaria.—RALPH O. NAFZIGER, until recently of the journalism faculty at the University of Wisconsin and head of the university news bureau, has joined the journalism staff at the University of Minnesota. He succeeds KENNETH E. OLSON, new head of the department of journalism at Rutgers.—MARK HELLINGER, columnist of the New York Daily Mirror, has cancelled his long-term contract with the paper, effective December 21.—McCREADY HUSTON, former newspaper editor in South Bend, Philadelphia and Scranton, is now director of the University of Pittsburgh news service and adviser of student publications. He is teaching a course in editorial writing as well. He is also continuing his magazine work.—Columbia University's Graduate School of Journalism has announced it can consider no more candidates for admission. More than 130 candidates already have been refused.—Two of the best known journalistic publications are now appearing in new dress. H. L. WILLIAMSON, editor and publisher of *National Printer Journalist*, is now publishing that magazine in the handy pocket size as a companion publication to the *Printing Industry*, which he recently acquired. The National Editorial Association's *Bulletin*, published in magazine format, has been replaced by a monthly tabloid newspaper, the *National Publisher*, printed in two to four colors. HARRY B. RUTLEDGE is managing director and GENE ALLEMAN, editor.

ROBERT B. UNDERWOOD (Southern Methodist '35) has been chosen head of the department of journalism at Westmoorland College, San Antonio. Offering courses in journalism for the first time, Westmoorland plans to build a complete journalism department. Underwood formerly was head of the department of English and journalism and director of publications for the Crane (Texas) high school.



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Convention Headquarters
November 15, 16, 17

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◆ THE BOOK BEAT ◆

One Man's Review

R. D. B.'s PROCESSION, by Ralph D. Blumenfeld. The Macmillan Co. New York. \$2.50.

One of the attractions of journalism, as some one has so aptly put it, is the fact "it enables you to live more lives than your own."

At least it enables most of those who follow the Fourth Estate to delve into the lives of those who figure in the news, to peep behind the scenes and to know the principal actors and actresses both on and off the stage.

Nothing could demonstrate this better than Ralph D. Blumenfeld's collection of impressions, anecdotes and revealing glimpses of some of those whom he has met during his journalistic career. To read it is like having the privilege of hearing him tell of these more than 50 men and women some quiet evening before a glowing fire.

An American by birth, R. D. Blumenfeld has for 30 years been editor of the London *Daily Express*. His career has brought him into contact with statemen, heads of government, actors and actresses, showmen, adventurers, explorers, authors and scores of others, great and near-great.

He pictures and quotes them as only a good reporter can. For example the night during the World War when he brought disturbing news to Lloyd George, Prime Minister, to the effect that the Germans might break through and capture Amiens, which would mean Abbeville and the road to the sea. It would mean cutting in two the French and British armies. It might drive Haig to the sea or it might send him and his army to Germany as prisoners.

"It was indeed no exaggeration. I looked at the Prime Minister thus faced with the dire problem, and asked: 'If that happens, Prime Minister, what then?'"

"Quickly L. G. answered," he writes, "and here he showed why Britain could not lose. 'If Haig is captured? Yes. Well, we will just get us another army!'"

"Then with a jerk of his head he walked on. That is what I call the Man Unafraid."

That's just a sample. There are stories of Mrs. Pankhurst, "The Tiger Woman"; Gladstone, Cecil Rhodes; Buffalo Bill; P. T. Barnum; Lawrence of Arabia; Lord Kitchener; Paul

Kruger; A. Conan Doyle and a host of others. It's the kind of a book every newsman will enjoy, it's the sort of volume other newsgatherers might emulate.

Screen Material

FICTION AND THE SCREEN, by Marguerite G. Ortman, with an introduction by Prof. Lewis Worthington Smith, Drake University. Marshall Jones Co., Boston. 1935. \$2.00.

This study endeavors to analyze recent screen material and reveal its sources.

The volume begins with a survey by Prof. Smith of the drama from ancient Athens to modern Hollywood. Mrs. Ortman then takes up her study and reports that most successful talking pictures are being made today from material in no way connected with the stage.

She makes the observation that short stories of novelette size are "ideal" for motion pictures purposes, pointing out that "It Happened One Night," which received such acclaim, was made from a short story that appeared in *Cosmopolitan* magazine. The screen, she concludes, can only tell a story and therefore must find its material in stories only—completely divorce itself from the stage.

Prof. Smith contributes an interesting survey of the transformation of David Copperfield, the novel, into David Copperfield, the screen play; Mrs. Smith, a chapter on "Care for Detail in Film Production."

FOR FREE LANCERS

FREE LANCE WRITING FOR THE MAGAZINES, by William J. Shannon. Moorfield and Shannon, Nutley, N. J. 1935. \$1.50.

Mr. Shannon's little book—83 pages—is a handbook of the mechanics of magazine writing, largely. It doesn't pretend to be a textbook in magazine writing; rather it tells how to prepare manuscripts, how to use a camera, how to keep manuscript records and so on. As such, it is fairly useful. It would be of greater value to the would-be free lance, however, if it had more suggestions on sources of magazine material. Its list of syndicates may be helpful to some writers.—MITCHELL V. CHARNLEY, University of Minnesota.

The N. E. A. Ever Forges Ahead.

Ever keeping in step with the progress of modern day newspaper publishing, the National Editorial Association announces with the September issue of its publication, the change in name to—

THE NATIONAL PUBLISHER

In this new form, it is a newspaperman's newspaper. Every publisher will find it filled with facts of value to him and his newspaper. Send your subscription to the National Editorial Association, 134 North La Salle Street, Chicago, Illinois.

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NATIONAL PRINTER JOURNALIST

219 So. Fourth Street, Springfield, Illinois

LINES TO THE LANCERS

By J. GUNNAR BACK

MANY free lance writers, even those who would be glad to sell to a seed journal, ignore the motion picture fan magazine.

They argue that to write of Hollywood personalities requires being in



J. Gunnar Back

Hollywood and knowing the way about in that publicity-ridden colony. Fan magazines, therefore, get most of their material from staff writers who interview stars. The fan magazine must have an "angle," the snappier the better. It would seem that the free lance writer who, by reason of personal acquaintanceship, learns first why a certain actress left her husband, though she still loves him, will land his story.

All of this is quite true. Yet in their scramble for fresh approaches, the editors are often more than willing to consider the story written away from Hollywood.

A certain star suddenly appears on the studded horizon. He was born and reared in Keokuk, Iowa. The writer who digs up the star's story in Keokuk—from family, relatives, and friends who are very glad to talk about him—can often get a better story than the Hollywood writer who has a half hour at lunch with the star, and often finds

him either so reticent or so anxious to embellish that only the skeleton of a yarn emerges. The coast "chatterer" is forced to puff the story into a jaded, and often inaccurate, formula. The Keokuk writer can work the actual facts into a story containing genuine human interest. Fans want to read how someone very much like themselves arrived in fairyland. Friends and relatives furnish pictures.

Fan magazines pay well—\$75 and up for several thousand words. Don't exceed 2500. Following the stars trail to Hollywood will require some research, but you may have the approach the editor wants. You needn't necessarily imitate the flamboyant manner and style of the regular fan magazine writer. Get facts, build human interest round them—and write only of important stars regularly appearing on the screens, especially newcomers.

The college stories of many stars have been sold to fan magazines. Franchot Tone's career, for example, has been exploited from a hundred angles. Some editor is going to welcome his college story.

Recently a writer sold a story to *New Movie* on a little lake resort retreat in Wisconsin which Janet Gaynor visits every summer. It was the kind of story Miss Gaynor's fans and the editors went mad about.

Here are the important motion picture publications:

New Movie, Frank J. McNellis, editor. 55 5th Ave., N. Y. Pioneered in using "home town" angle.

Modern Screen, Regina Cannon, editor. 149 Madison Ave., N. Y. Policy similar to that of *New Movie*.

Motion Picture, Laurence Reid, editor. 1501 Broadway, N. Y. Hard to hit; keeps staff and regular Hollywood free lancers busy.

Movie Classic, Laurence Reid, editor. 1501 Broadway, N. Y. Will look at free lance MSS.

Screenbook, Carl A. Schroeder, editor. 1501 Broadway, N. Y. Will look at MSS., but favors Hollywood writers.

Screen Play, Roscoe Fawcett, editor. 1501 Broadway, N. Y. Relies on staff members and Hollywood free lancers mainly.

Photoplay, Ruth Waterbury, editor. 1921 Broadway, N. Y. Very hard to hit. *Silver Screen*, Elliot Keene, editor. 45

W. 45th St., N. Y. Relies on staff and Hollywood free lancers mainly.

Picture Play, 79-89 7th Ave., N. Y. Welcomes MSS.

VOYAGER, 5 Beekman Street, New York City, is a relatively new magazine of sophisticated and fashionable travel. It does not use the usual travelogue article. Editor Morrill Cody states, and shuns straight description. He reports it in the market for 500- to 1,500-word articles of a semifiction or humorous nature about Bermuda, Nassau, Cuba, Jamaica, Panama, Mexico, California, Canada, England and France. "These articles or fiction" he continues, "must tell a real story of human or of topical interest. If accompanied by photographs we will pay \$20 for each one published. If unaccompanied by photographs, \$15. We are also interested in short anecdotes pertaining to the countries listed, of 100 to 500 words in length, for which we pay on the basis of \$10 a column of approximately 300 words. Each item must have a real point to it and be original. We are not interested in canned humor." (Mr. Cody's letter did not indicate whether payment is made on acceptance or publication.)

A new magazine, *THE PENNSYLVANIA ENGINEER*, makes its debut this month, published by the Telegraph Press, of Harrisburg, Pennsylvania. Edited by Robert Hall Craig, a consulting engineer of wide reputation, the magazine covers a wide range of subjects calculated to appeal to all branches of the engineering profession. Regular departments will be devoted to Pennsylvania state government agencies whose functions and activities are of prime interest to engineers.

The publication is the latest addition to the varied and extensive publishing activities of the Telegraph Press whose book publishing program was climaxed recently with the issuance of two current best sellers—Senator Huey Long's "My First Days in the White House" and Bonke Carter's "Black Shirt Black Skin."

University of Missouri to Have New Journalism Unit



This is a reproduction of an architect's sketch of the new unit to be erected for the School of Journalism at the University of Missouri, Columbia. The present building, shown at

the left, is Jay Neff Hall, the gift of Ward A. Neff, publisher of the *Corn Belt Farm Dailies* and past president of Sigma Delta Chi, professional journalistic fraternity, in memory of his

father. The new building will duplicate the present one in size and appearance, the two to be joined by a tower with an archway that will be the main entrance to Francis Quadrangle.

WHO «» WHAT «» WHERE

LAWRENCE W. REMBER, honor graduate of the University of Wisconsin, has been added to the staff of the Henry W. Grady School of Journalism, the University of Georgia, as instructor in journalism, John E. Drewry, director of the school, has announced.

One of the five highest ranking students in the School of Journalism of the University of Wisconsin, Mr. Rember received his degree with honor in 1934. Since graduation he has been doing editorial and publicity work in Milwaukee, Wisconsin.

Mr. Rember spent more than five years in the mechanical department of the Wisconsin Rapids *Daily Tribune*. For two years he was associated with the *Badger Legionnaire*. He has had reportorial experience on the *Capital Times* and *Wisconsin State Journal*, in Madison, Wis., and has been associate editor of the *Magazine of Sigma Chi*.

WILBUR E. ELSTON (Minnesota '34) is editor of the *St. Peter (Minn.) Herald*.

CARL HAMILTON, senior student in agricultural journalism, was awarded the watch offered annually by Sigma Delta Chi, professional journalistic fraternity, to the student at Iowa State College who accomplishes the most outstanding piece of work of a journalistic character. The Sigma Delta Chi scholarship award for the major journalism student with the highest grades in all subjects for four years went to Laura Christensen. Twenty students were awarded gold journalism "Ts," signifying two years of creditable work on one or more of the campus publications.

RICHARD P. CARTER, director of the news bureau and a member of the journalism faculty at Washinton and Lee University, spent the summer covering the state capitol for the Richmond bureau of the *Associated Press*.

ALEXANDER WAYO (Wisconsin '29), on the re-write desk of the *Hammond (Ind.) Times*, was married to Miss Gladys A. Ingebritsen, Madison, Wis., school teacher, June 15, in Chicago.

HUGH BAILLIE, former executive vice-president of the *United Press*, has become president of the organization, succeeding KARL A. BICKEL, president of the service since 1923. Mr. Bickel continues as a director.

RAY TUCKER, nationally known Washington correspondent, has joined the McClure Newspaper Syndicate staff to write the syndicated column "The Na-

tional Whirligig." He had served *Collier's* as its Washington staff writer since 1933 and prior to that acted as national political writer for the Scripps-Howard papers.

The Hagerstown (Ind.) *Exponent*, edited and published by EDWIN V. O'NEEL, former Indianapolis newspaperman and a past president of Sigma Delta Chi, professional journalistic fraternity, recently celebrated its sixtieth birthday with an open house celebration.

ROBERT J. SPRINKLE (Missouri '33), managing editor of the *Carroll (Iowa) Daily Herald* for the last year and a half, has become City Hall reporter for the *Sioux City (Iowa) Tribune*.

ASHTON E. GORTON (Butler '35) and HERBERT P. KENNY, JR. (Butler '35) are starting a weekly paper, the *Kokomo Sentinel*, in Kokomo, Ind. Gorton will be editor and publisher, Kenny managing editor.

FRANK LATHAM (Northwestern '33), formerly with the Transradio Press Service in Chicago, on Aug. 22 became a member of the staff of the *Scholastic* magazine in New York.

JOSEPH K. RUKENBROD (Ohio State '29), general assignment reporter and desk man for the *Springfield (Ohio) Daily News and Sun* for the past five years, has joined the staff of *International News Service* at Cleveland.

PAUL T. DEVORE (Montana '26), assistant editor and director of publications at Montana State College, Bozeman, resigned, effective Sept. 15, to accept the position of associate editor of the *Montana Farmer*, with headquarters in Great Falls, Mont.

BACK COPIES WANTED!

National Headquarters of Sigma Delta Chi will be pleased to receive any and all copies of THE QUILL prior to May, 1934, which readers may be able to supply.

Files of the magazines were destroyed in the Stockyards fire May 19, 1934, and although a number of readers sent in their QUILL files soon afterwards, the files are still far from being complete.

Send all the copies you can spare to: Sigma Delta Chi, 836 Exchange Avenue, Chicago, Illinois.

JOSEPH BARBER, JR. (Columbia '33) is now assistant editor of the *Atlantic Monthly* in Boston.

Barber was awarded the No. 1 Pulitzer Traveling Scholarship from the School of Journalism at Columbia in 1933, which he resigned to take an assignment in Berlin for the Hearst Newspapers and Universal Service. He has traveled through Europe a number of times and studied at the Université de Grenoble in France and the University of Munich in Germany. On a trip around the world in 1932 he wrote articles for New England papers from Syria, Iraq, Persia, India, Malaya and China. He also has written for magazines, including *Liberty* and *The Nation*.

KENNETH GAPEN (Kansas State '30) is writing for the radio service of the Department of Agriculture in Washington, D. C. Gapen formerly was at the University of Wisconsin College of Agriculture in charge of farm broadcasting. He also taught a course in radio writing.

DEFOREST O'DELL (Butler '21) has completed work on his doctor of philosophy degree at Columbia University. His doctor's thesis was entitled "The History of Journalism Education in the United States."

LOWELL PARKER (Butler '32) is a reporter on the recently established *Daily News & Enquirer*, of Louisville, Ky.

JESSE CLIFFORD (Butler '30), formerly on the staff of the *Indianapolis Star*, has joined the Fond Du Lac (Wis.) *Commonwealth-Reporter*.

CARL NELSON WARREN (Northwestern '24) is the author of a new text in journalism, "Modern News Reporting," 1935 (Harper & Brothers). Warren lives at 3564 Eighty-ninth Street, Long Island, New York.

EARL R. SENHOLZ (Iowa State '30), former telegraph editor on the *Chicago Daily Drovers Journal*, on Sept. 16 joined the staff of the Council Bluffs (Iowa) *Nonpareil* as telegraph and state editor.

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AS WE VIEW IT

HARRY FRANKLIN HARRINGTON

A GAIN we pause to record the passing of one whose contribution to journalism and journalistic instruction was a large one.

Harry Franklin Harrington, director of the Medill School of Journalism at Northwestern University since its inception in 1921 and a nationally known writer of journalistic textbooks, died September 21 of a heart attack at his home in Evanston. He had been ill about 10 days.

Dean Harrington, who was 53 years old, was born in Logan, Ohio. He attended Wooster College received his B.A. degree from Ohio State University and his M.A. from Columbia in 1909. He worked on the *Ohio State Journal*, at Columbus, and the *London (Ohio) Times* until 1908. He was an instructor in English at Ohio Wesleyan 1909-10 and from 1910-14 was assistant professor of English and taught journalism courses at Ohio State.

He went to the University of Kansas as an assistant professor in 1914; became an associate professor of journalism at the University of Illinois in 1915 and remained at that school until he assumed the post at Northwestern. He had taught as a "visiting professor" at the University of California, Southern Division; the University of Wisconsin and Columbia. He was past president of the American Association of Teachers of Journalism.

His texts included "Essentials in Journalism," "Typical Newspaper Stories," "Writing for Print" and the popular and widely used "Chats on Feature Writing" which has just been succeeded by "Modern Feature Writing," prepared by Dean Harrington with the collaboration of Elmo Scott Watson, editor of *Publishers' Auxiliary*, and published by Harper & Brothers.

Mr. Gannett Provides for the Future

NEWSPAPER publishers have made various dispositions of the fortunes piled up from their publishing ventures—none of which seems to us to be more constructive than the provisions recently announced by Frank E. Gannett for the continuation of his papers after his passing.

His objectives, according to *Editor & Publisher's* account of the plan, are to make possible the continuation of good and useful newspapers of the widest possible service to their communities, rather than newspapers which would

make the largest possible profits, and, secondly, that most of the profits shall go for the welfare of the people, particularly in the territories the newspapers serve rather than to pile up fortunes for any individual or group of individuals.

With these objectives in mind he has created a foundation which, on his death, will become controlling owner of the common stock of Gannett Co., Inc., which controls the Gannett papers. After dividends have been paid on the preferred stock, held largely by the employees and executives of the papers, the remaining profits available for dividends will go to the foundation.

The foundation gives wide latitude to the board of directors in the expenditure of such profits for "public charitable, educational and general philanthropic uses and purposes." At least 75 per cent of the net income must be distributed annually after reserves not to exceed \$100,000 are set up.

The board of directors, which will be self-perpetuating, will consist of 11 members at least eight of whom must be experienced newspapermen and one an experienced attorney. Each director must hold at least 100 shares of stock.

Thus it would appear that Mr. Gannett has provided for the continuation of his papers in capable hands—newspapermen's hands if you will note—and further that the communities in which the papers are located will benefit indefinitely, both from having good newspapers and from participation in the profits.

Certainly no better provision could have been made.

So They Got Together—

THROAT-CUTTING tactics on the part of newspaper publishers are nothing new. Bitter personal feuds and as bitter feuds between papers have marked the annals of journalism for years. Feuds in which everything but the presses were thrown at one another by the combatants.

No, that sort of competition isn't new. It has gone on for years and probably will prevail here and there for years to come.

But the sort of competition and cooperation that has come to pass in Algona, Iowa, through the getting-together of two youthful publishers, IS something new. One of them tells what they are attempting to do in an article appearing in this month's issue of *THE QUILL*.

Maybe your competitor isn't such a bad fellow after all.

BEHIND THE HEADLINES

How to Get Good Reporters

THERE never would have been a Newspaper Guild if newspapers generally had been in the habit of paying good reporters what they are worth. We think there is no argument on that point. Whether or not the Guild has taken the best way to bring about its objectives is a question on which there can be honest differences of opinion. We think that the fixing of a minimum wage for any kind of work is more likely to have a tendency to keep the wages of all concerned down to or near the minimum than it is to result in really good pay for the competent newspaper workers.

"There is widespread complaint among newspaper executives over the difficulty of getting good reporters. Arthur J. Sinnott, Managing Editor of the *Newark Evening News*, recently repeated the advice he gave four years ago to the Soci-

ety of Newspaper Editors. "You can get better reporters and keep them by paying them more," says Mr. Sinnott.

"The effective way to keep reporters from diverting their attention by taking on outside jobs is to pay them enough so that the temptation to do publicity work on the side or to take money from sports promoters is removed. We are not prepared to say what a good reporter's salary ought to be. Not every paper, of course, can pay the \$100 a week and more that many of the large city papers pay their first-rate men, but something comparable to that ought to be within the reach of every intelligent, ambitious newspaperman. We think it would surprise some newspaper publishers, who notoriously underpay their reporters and desk-men, to find how much better a newspaper the same men, or fewer of them, could produce if the financial incentive were apparent."—Editorial in the *American Press*.

LETTERS TO THE EDITOR

What Price Standards?

TO THE EDITOR:

Every so often, some editor or other comes out with a plea for professional standards among newspapermen. And, without pausing to draw breath, he points out that professional and economic standards are distinct entities and should not be confused and economic standards adjust themselves.

The wage-earning newspaperman often wonders whether the editors are not putting the cart before the horse. Certainly, so many of them cannot be insincere.

Intellectual integrity, a clear and honest interpretation of life and a sense of responsibility to one's public are ideals to which I believe every college-trained journalist (and many others, too) subscribes. But in exchange for these, he should be accorded an economic security that will place him beyond temptation.

After all, it seems to me that a newspaperman should be regarded as a human being and entitled to the comforts of a pleasant home, the pleasure of a family and the pride of luxury-possession.

It is true that many newspapermen do get these—a few through ability and the rest through some other means. Being on the publicity payroll of this or that organization is a big help, but it sort of damages the professional standards. Throw up your hands, if you will, but I think you will find many a miniature Jake Lingie in the newsrooms of America, although they still constitute a minority group, I hope.

Where, exactly, does the basic fault lie for a lack of a professional standard? In my opinion, with the publishers.

Let us examine one newsroom that I know fairly well. In the first place, there is no desk man, excepting the city editor, and but two reporters who receive more money than the men in the composing room. This is one place where the workers get a better deal than the bosses.

This sheet cut its payroll in the last few years by not replacing men when vacancies occurred. Finally it found itself too short-handed. It needed more reporters. Did it go into the market where there are hundreds of experienced newspapermen to be found to recruit another reporter or two? Oh, no! It made its copy boys, still in their teens, part-time reporters—made them work a few hours each day as reporters and do a full trick as copy boy for their miserable weekly pittance. Benignly, the editor told them, "You want to be reporters some day, don't you?" The result is that the sheet has acquired some very poor reporters with certainly no conception of professionalism and has turned the heads of some lads that once were good copy boys.

A man who has served this sheet for eight years with every ounce of loyalty and self-sacrifice he possess, who is now getting \$5 a week more than when he went to work for the paper eight years ago, who has proved his capability in several different editorial positions (and in some of these, facts and figures can be presented to prove his contentions), who recently was elevated to an executive position with no increase in salary, went to his editor with a request for more money. He pointed out where he was saving the firm between \$200 and \$300 a month in his new position.

The editor laughed. Said he, "You should feel lucky you are getting what you are. Why I had a man in here the other day who wanted a job. I suggested he try the papers in R.... (a neighboring city of 250,000). He said he had and that he was offered \$25 a week to be assistant Sunday editor on one paper and \$22.50 a week to be state editor on the other."

Now, I ask you, how can you expect professional standards from a group of men who are treated like shoe clerks?

How can you expect professional standards from employees when publishers are content to issue newspapers annoyingly lacking in a professional standard of craftsmanship? They are content with a slovenly product as long as it earns them money. When it no longer does, they make up for it not by improving the quality of product but by printing more

names, longer local stories that describe all the uninteresting details, dull tales about neighborhood bridge clubs, they spice it with more sensational crime news and frost the whole with contests and features that are an insult to intelligence.

It seems to me that the professional standard and its creation lie wholly with editors—and especially with editors who are members of Sigma Delta Chi.

Let them first follow their own codes of ethics which they adopt at their conventions and quickly forget.

Let them pay salaries that will command professional talent.

Let them fight for a minimum salary of \$40.

Let them hire men with the education

that instills in them a sense of ethical balance.

Let editor-members of Sigma Delta Chi strengthen the organization that they wish to be a professional society by hiring only Sigma Delta Chi men when they need replacements.

Let them provide conditions that will enable the newspaperman to hold up his head among other professional groups to which he is so unfairly compared when editors want better service without giving anything.

"DISCOURAGED."

HAROLD E. RAINVILLE (Northwestern '29) and Mrs. Rainville are the parents of a daughter, Mariann. Mr. Rainville is with the Lawrence H. Selz publicity agency in the Merchandise Mart, Chicago, Ill.

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